

Wisconsin Society of Architects
November 1988

W I S C O N S I N

Architect

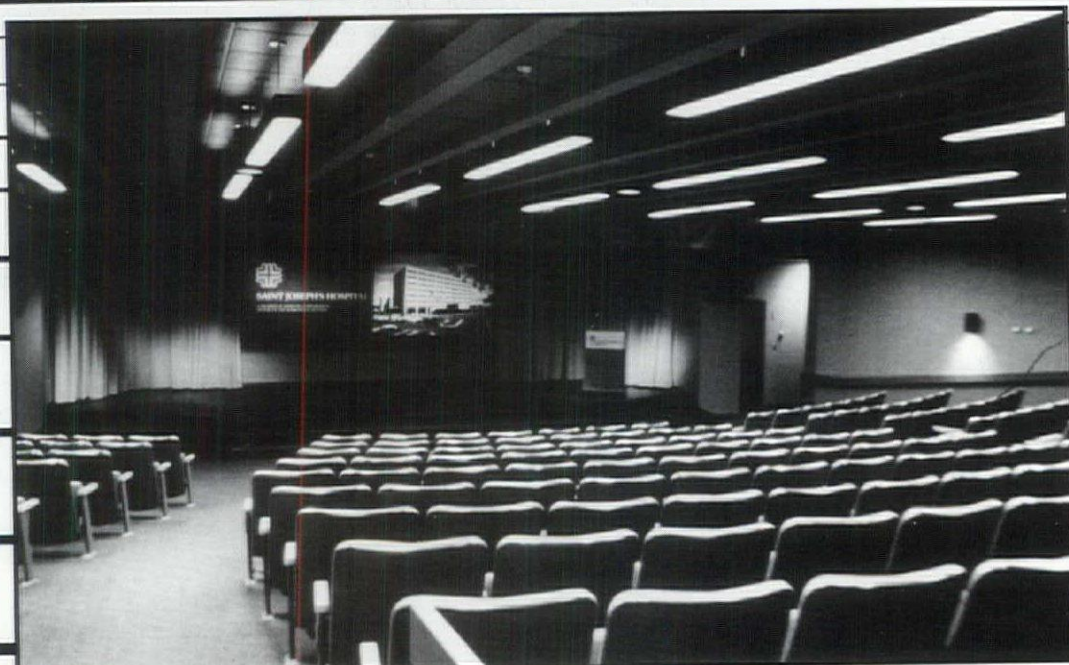
Cultural & Religious Architecture

Leigh Yawkey Woodson Art Museum

Grace Episcopal Church Profile



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W I S C O N S I N

Architect

Features

- 11 Addition to Wausau's Magnificent Museum
Patricia Keating
- 13 Grace Episcopal Church — An Architectural Profile
Grace Stith
- 18 What Makes a Building "Religious?"
E.A. Sövik, FAIA

Projects

- 7 Community Church
Design II Ltd. Architects
- 8 St. John the Baptist Catholic Church
The Stubenrauch Associates, Inc.
- 9 Covenant United Methodist Church
Kenton Peters and Associates, Inc.
- 16 Grace Reformed Church
Design II Ltd. Architects
- 17 St. Francis Public Library
Potter Design Group, Inc.
- 23 Bradley Fine Arts Building
Donohue & Associates, Inc.
- 24 Elm Lawn Elementary School
HSR Associates, Inc.

Departments

- 5 Guidelines
- 25 Forum
- 27 Society News
- 30 Marketplace
- 30 Advertiser Index

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Heike/Design Associates
Photographer: Ed Purcell

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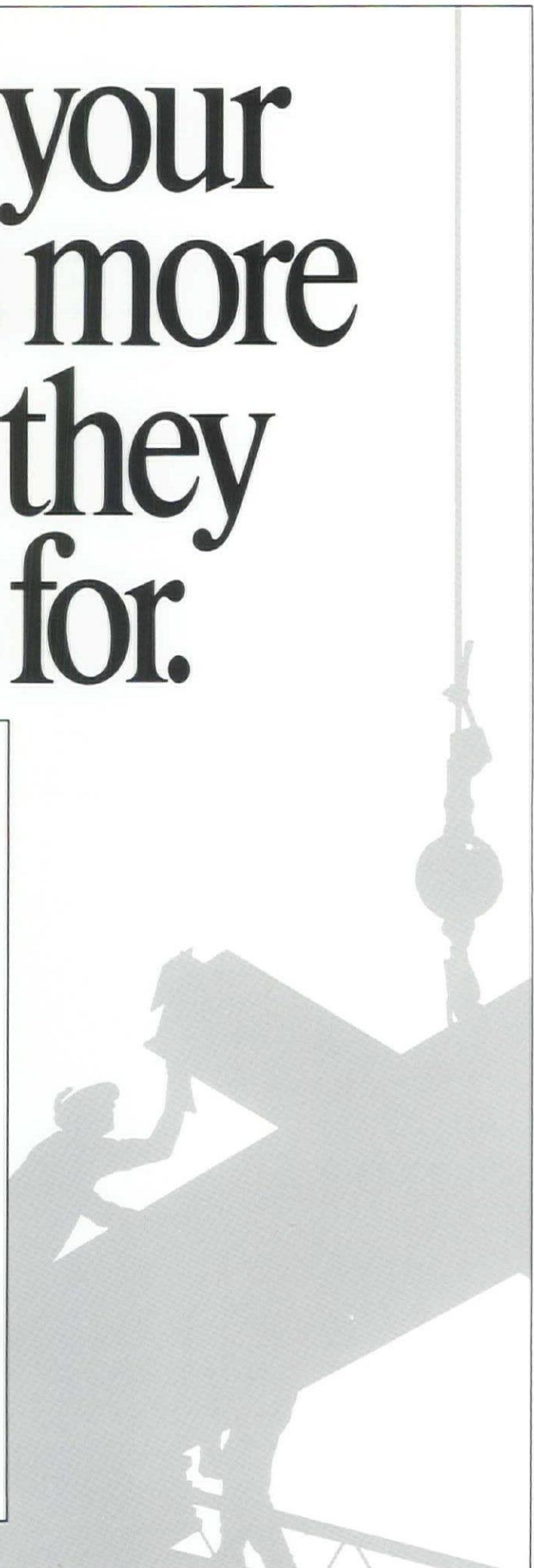
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Project**Community Church****Location****Fond du Lac, Wisconsin****Architect****Design II Ltd. Architects****General Contractor****Wood Rose Inc.**

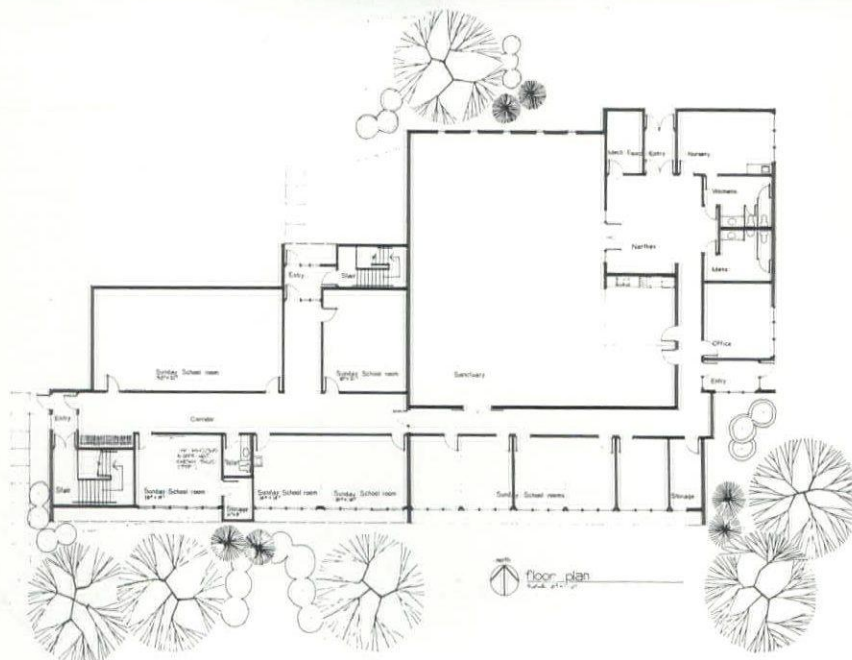
This young growing congregation moved into their new modern contemporary one-story building in 1985. They built a sixteen classroom addition in 1987, and have future plans for a 500 seated worship area in a few years.

Two entrances provide access from the parking lot in the rear as well as from the street to the interior foyer. The foyer opens directly to a daylight tower that faces south to provide light and a feeling of openness to this area. The roof slopes up to form a south facing clerestory to take advantages of natural light and passive solar

heating. Also, 90% of the glazing faces south for passive solar. The worship/fellowship hall features a high ceiling paneled with cedar. The wood frame building has shed roofs, asphalt shingles, white cedar siding, tile and carpeted floors, and is very well insulated.

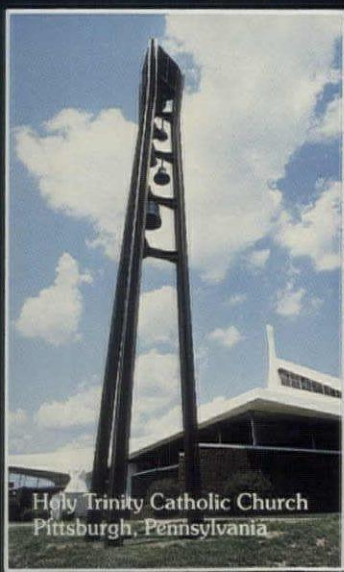
The sixteen-classroom addition is one story with a basement. The basement is used for classrooms. Light and ventilation is brought into this area by extra large landscaped window wells.

Photography: Ted Kremer

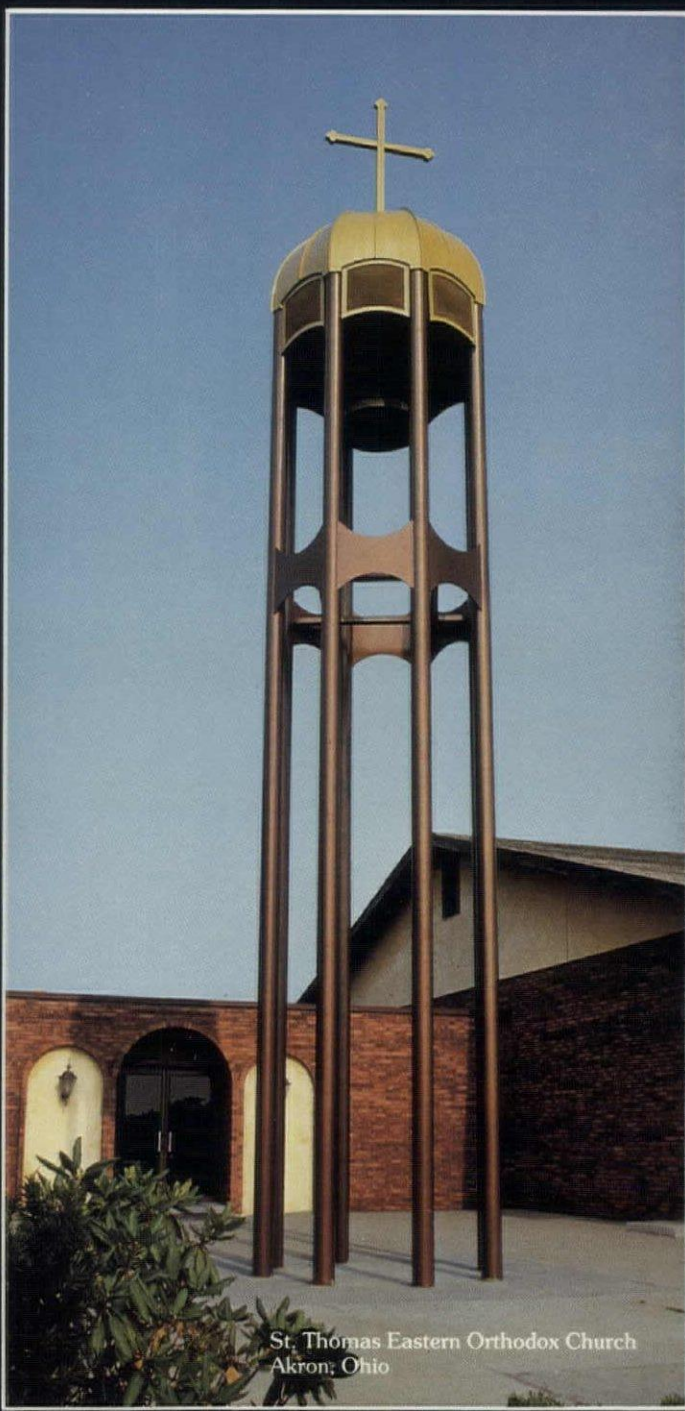


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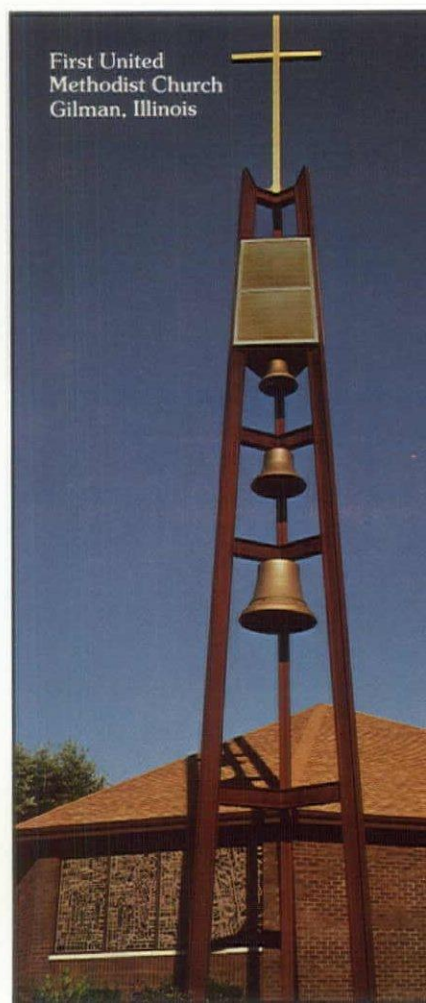
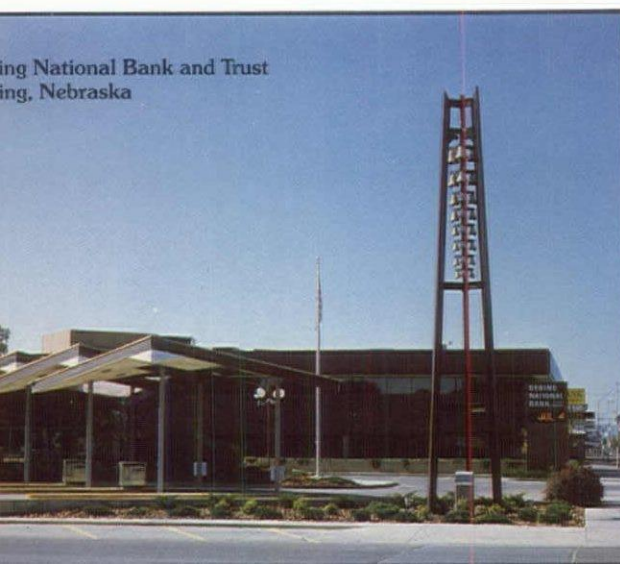
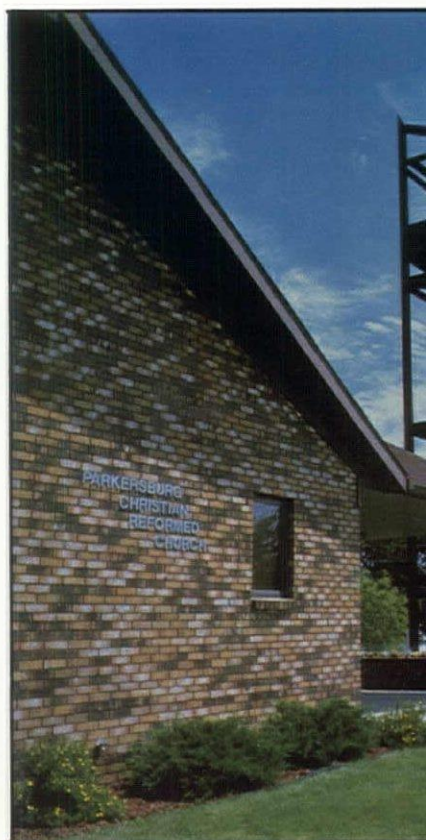


Holy Trinity Catholic Church
Pittsburgh, Pennsylvania

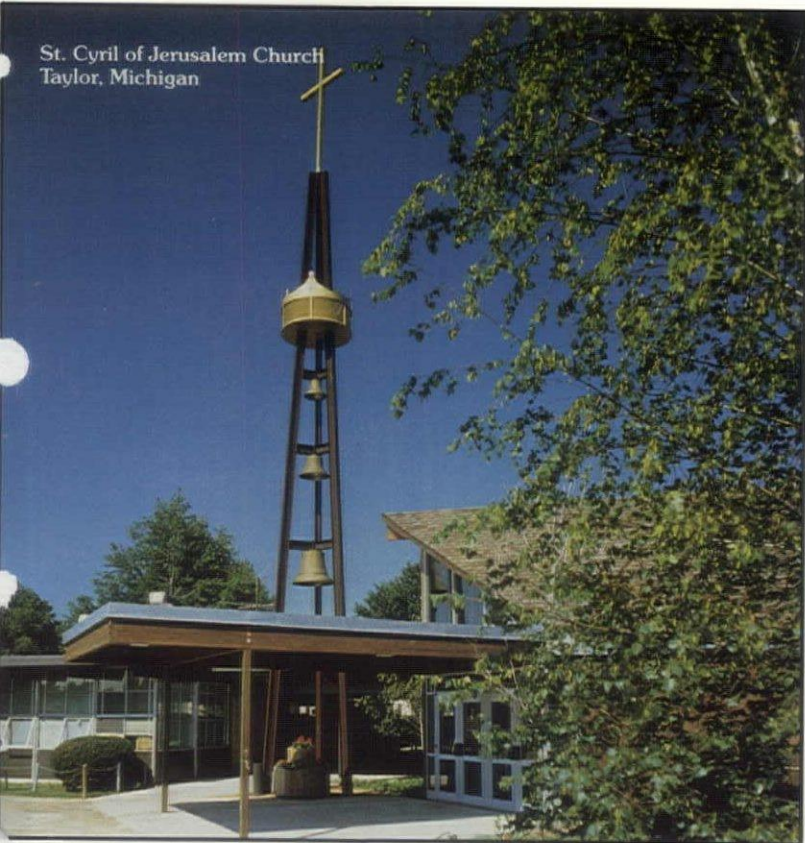


St. Thomas Eastern Orthodox Church
Akron, Ohio

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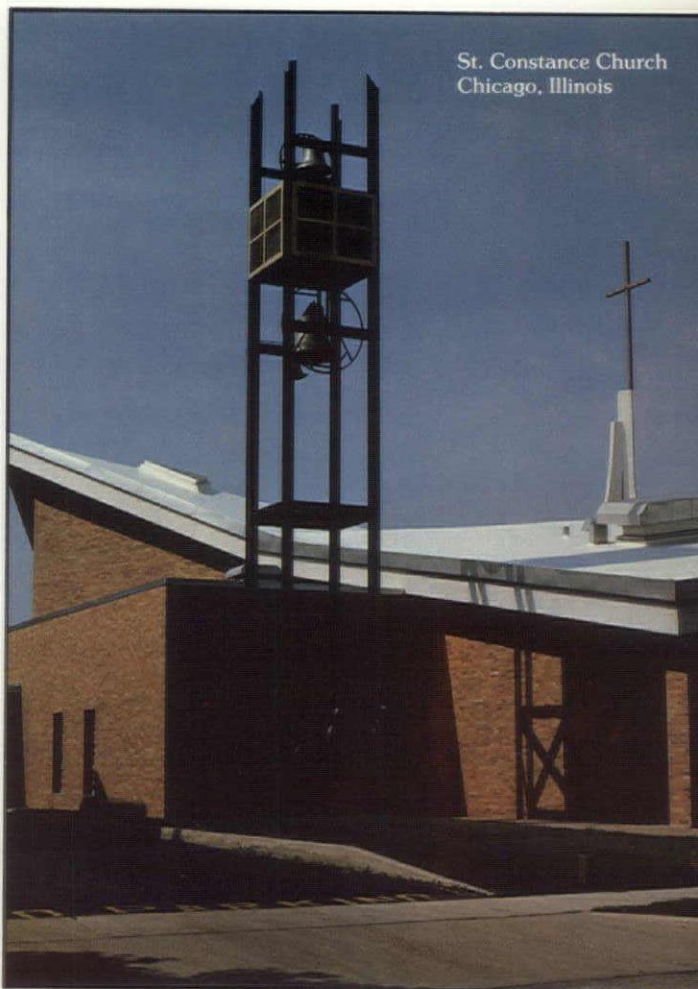
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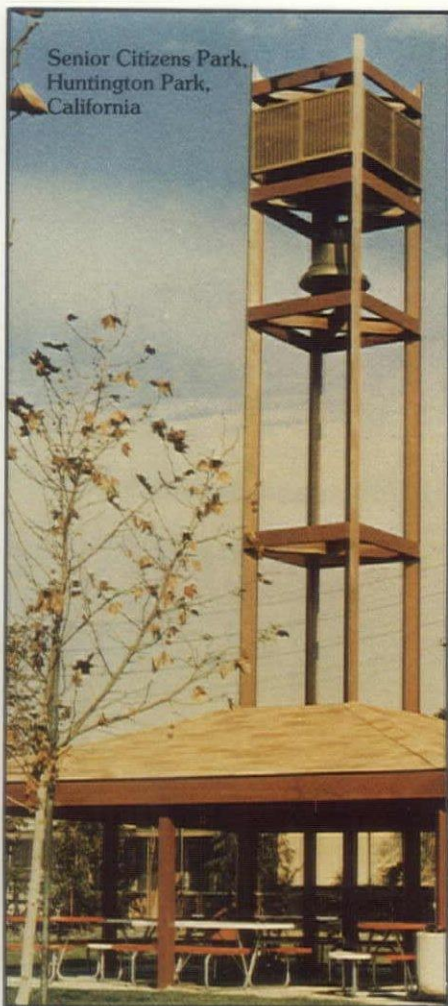
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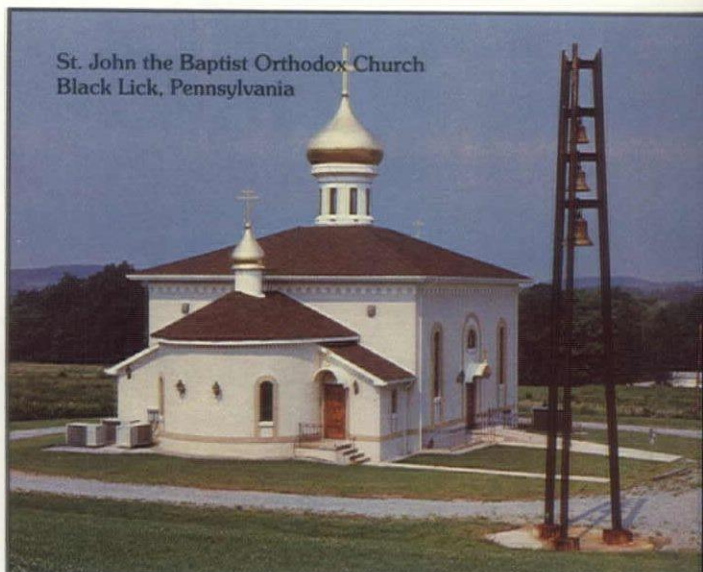
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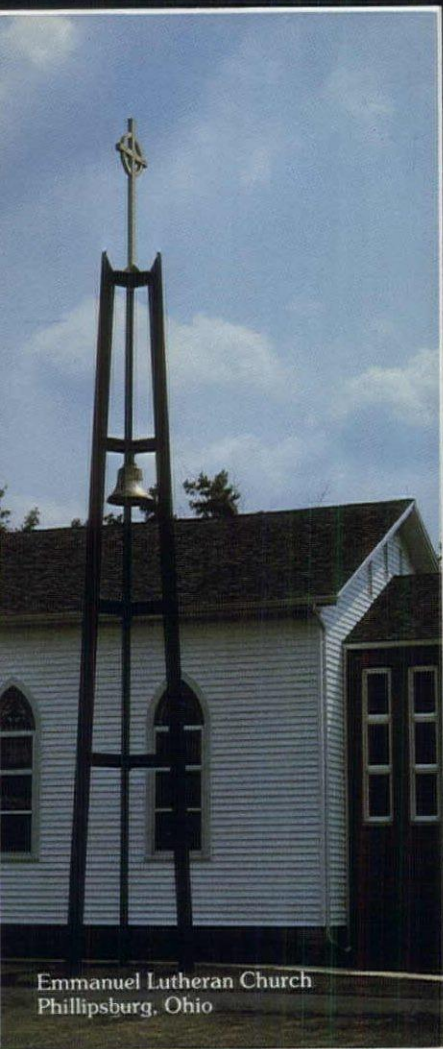


Senior Citizens Park,
Huntington Park,
California



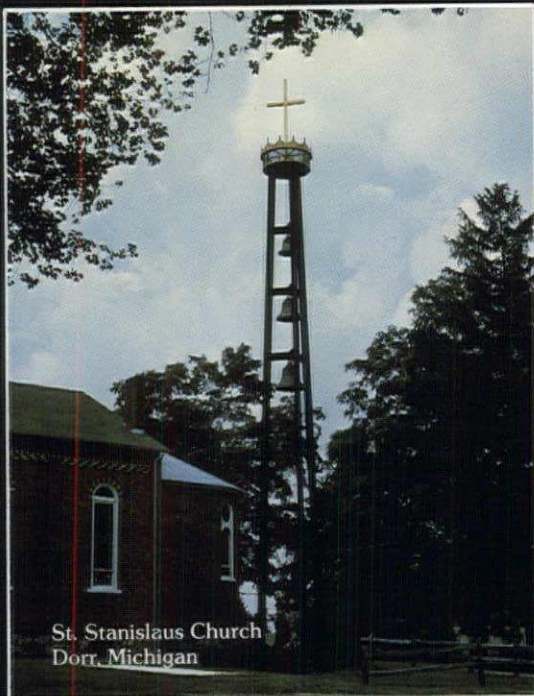
St. John the Baptist Orthodox Church
Black Lick, Pennsylvania



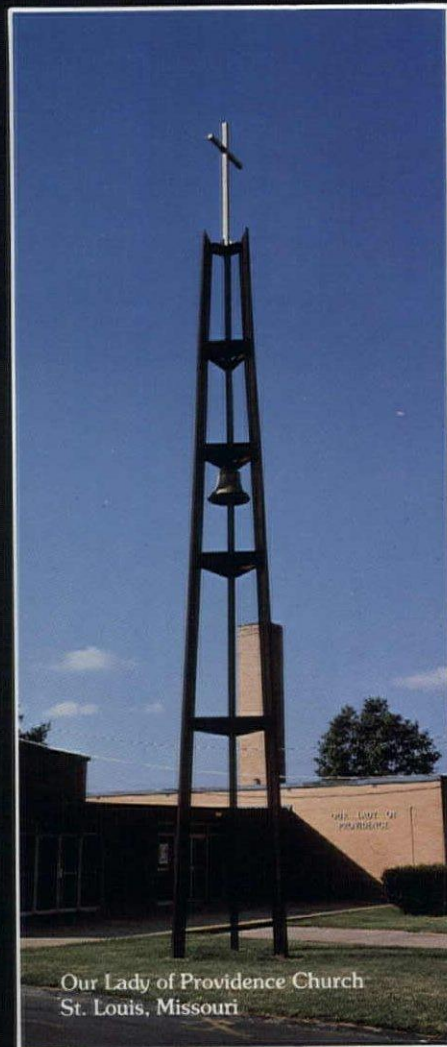


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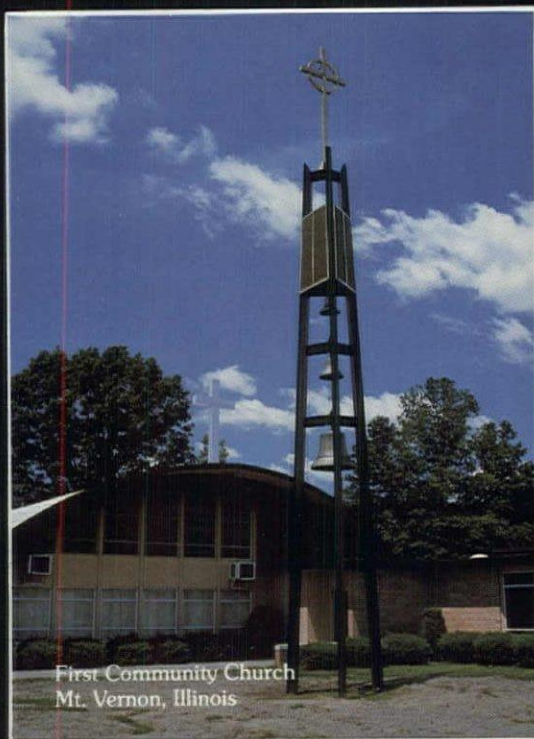
St. Stanislaus Church
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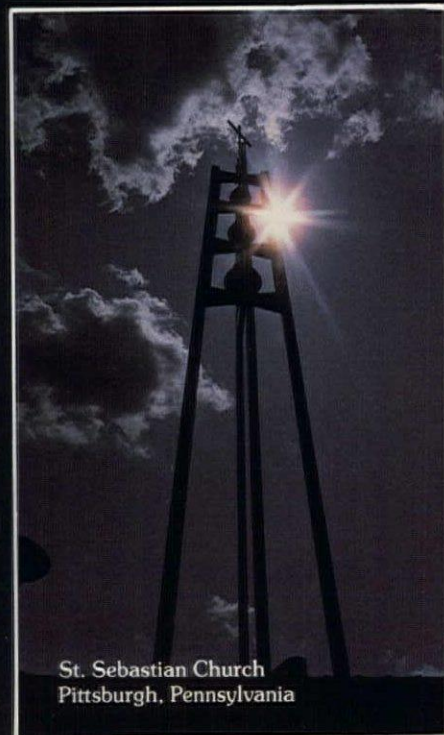
Our Lady of Providence Church
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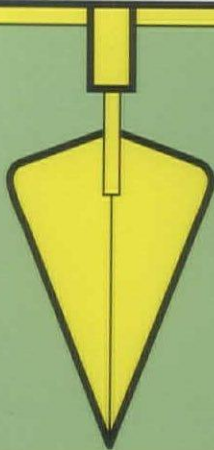
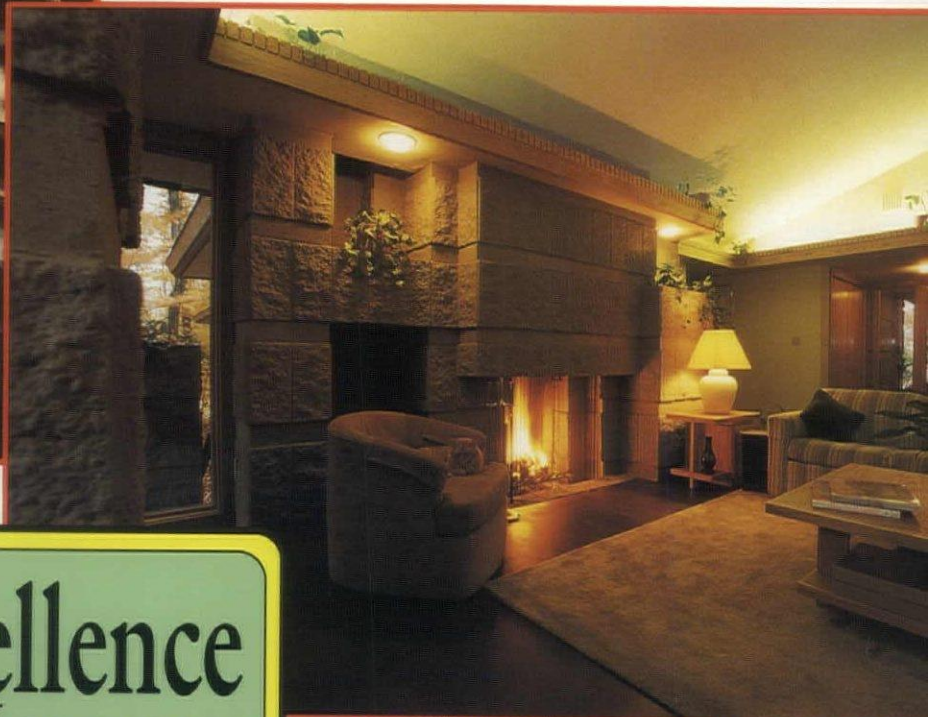
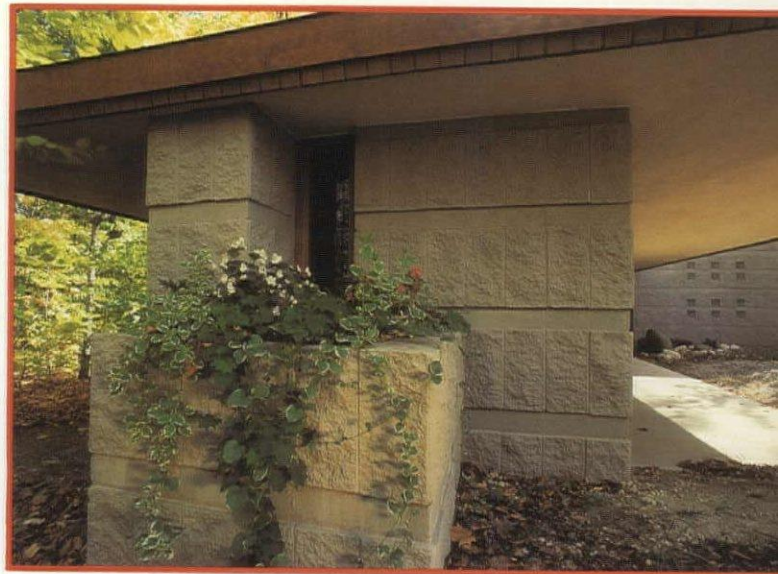
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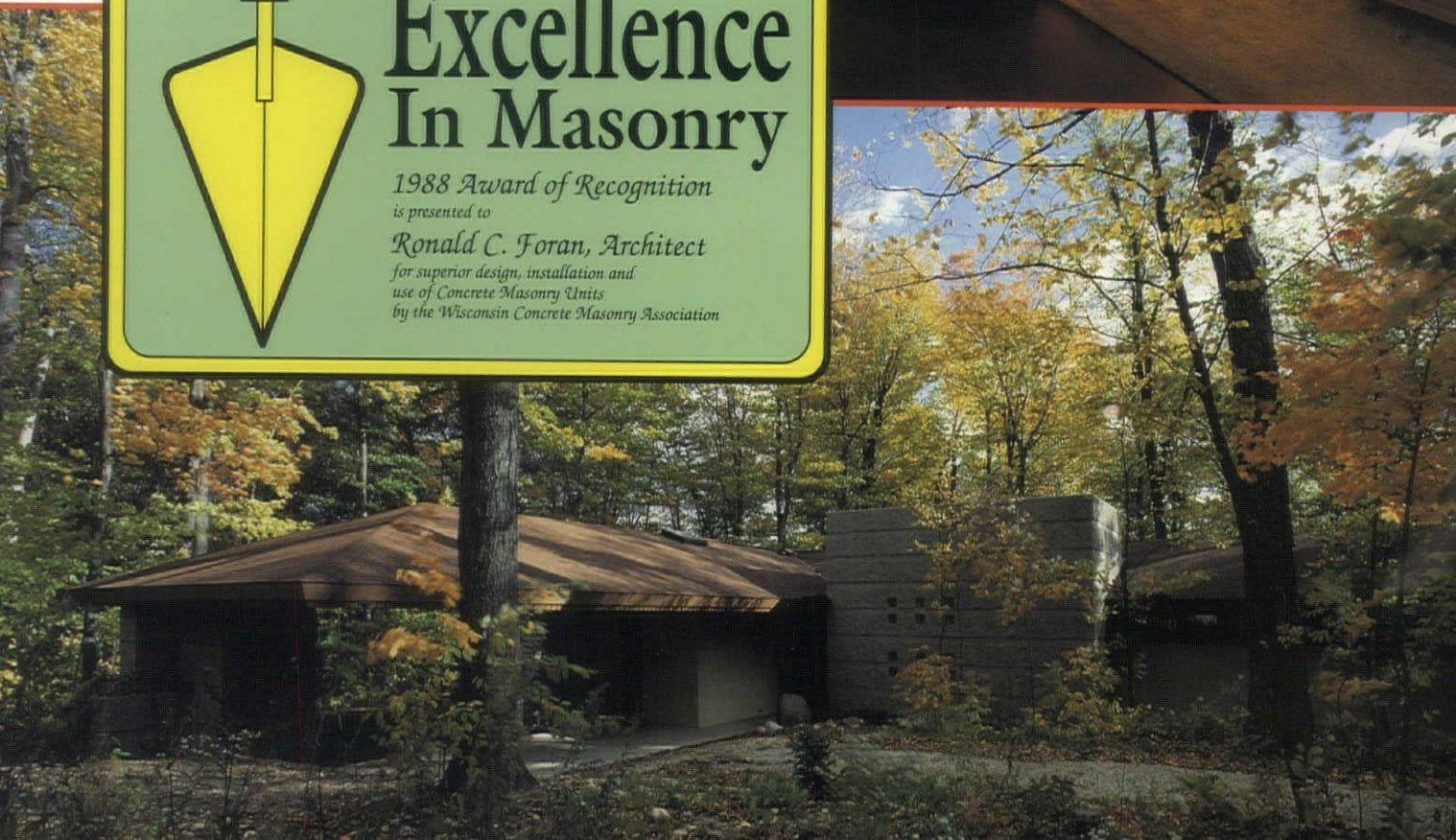


St. Sebastian Church
Pittsburgh, Pennsylvania



Excellence In Masonry

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is presented to
Ronald C. Foran, Architect
for superior design, installation and
use of Concrete Masonry Units
by the Wisconsin Concrete Masonry Association



The Foran Residence Jackson, Wisconsin

Program: Single Family Residence on sloping, wooded site
Architect: Ronald C. Foran
Consultant: Doug Mikolainis
General Contractor: Ronald C. Foran
Mason Contractor: Gene Graff & Sons
Structural System: Wood Frame
Major Materials: Concrete Masonry Units, Acrylic Stucco, Concrete
Mechanical System: Radiant Heat in Floor Slab
Size: 2,600 Square Feet

The Judges Comment...

"Masonry use simulates, very well, the naturalness of the surroundings. The building blends in with the site." *R. Hackworthy*

"Sensitive use of split face block in concert with wood. Use of block to achieve a sense of scale." *John Cain*

"Unusual application in that concrete unit masonry in residential is not that common. Pleasant contrasts in materials. Nice blend of wood, stucco and concrete. Interior use of concrete as a finish adds a feeling of ruggedness and stability as well as unifying interior and exterior of the building." *Tom Williams*

"Creative use of standard block types. Unique and careful detailing allowed an average design to become an artful and handsome solution." *R. G. Keller*

"Good combination of materials. The 'strength' characteristic of block is evident and a proper contrast with other material." *Milt Mortinson*

The Architect Comments...

Concrete masonry was chosen as a primary building material for a variety of reasons. We wanted a durable, attractive material that could be used both inside and out, for walls, piers, planters and fireplace -- a material that could be brought into direct contact with the earth. Using masonry allowed us to integrate the house with a rugged, sloping landscape -- to "grow" the building out of its site, and establish a visual linkage between the interior and exterior. Concrete masonry, in conjunction with the concrete floor mat and radiant heating system, also provides a thermally stable storage mass and minimizes temperature fluctuations.

Split-faced soldier coursing alternates with recessed plain masonry bands to establish a modular framework for the entire house. The twenty inch vertical module and eight inch horizontal module allowed us to tie fenestration elements into the structure and provides a tactile sense of human scale for the entire project. In consort with wood, stucco and glass, concrete masonry became a simple, affordable and logical choice.

Project

Covenant United Methodist Church

Location

Fond Du Lac, Wisconsin

Architect

Kenton Peters and Associates, Inc.

General Contractor

Ben Ganther Company

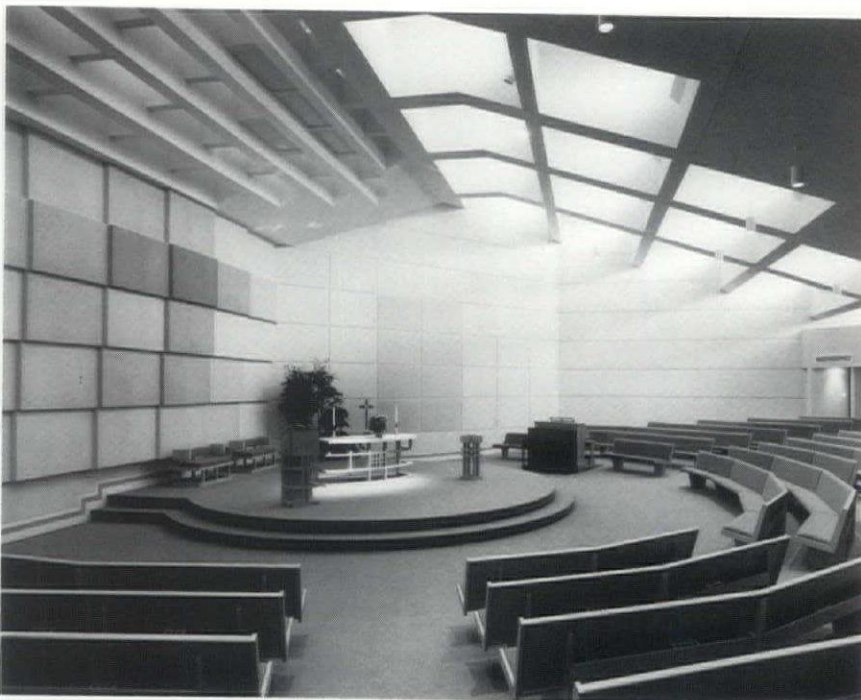
The new Covenant United Methodist Church is a building of many facets. In a downtown striving for renewal, the new church is intended as a symbol of commitment by a congregation that has long been a vital component of the downtown. The church is sited on a busy corner one block from Main Street. Its color and dynamic profile, leading to a muscular yet colorful bell tower, firmly establishes this important urban corner at the edge of downtown.

Symbolically, the church reveals another facet. Through the use of neon carefully integrated with the modulating colors, the tower becomes a beacon that can be seen from a distance both day and night.

The sanctuary is arranged to express the new unity of the congregation. Here the chancel is surrounded by a semi-circular seating which brings all worshipers within 32 feet of the minister.

The wall facing the congregation is the major focus. Modulating colors evolve from the white walls, grow in intensity and hue, change with each dimensional change in the wall surface, then return to the base color of white, symbolically expressing the nature of life. Subtly, within this field of color the Cross appears, then vanishes as point of view changes.

Photography: Joe Paskus





A D D I T I O N T O W A U S A U ' S M A G N I F I C E N T M U S E U M

By Patricia Keating

High on a wooded Wausau, Wisconsin hilltop surrounded by gracious homes which were built in the early part of this century for families of wealthy lumber barons, sits one of Wisconsin's most beautiful cultural attractions, the internationally acclaimed Leigh Yawkey Woodson Art Museum.

The museum is housed in the former home of John and Alice Woodson Forester. In 1973, they generously donated this English Cotswold-style mansion to a newly formed non-profit organization so that its uniqueness could be shared by many. Renovated several times over the years, the 1929 structure retains its original architectural heritage. In 1976, a gallery wing was added for the display of changing exhibitions.

The museum's permanent collections consist of the Royal Worcester porcelain birds, a rare and large collection of Victorian glass baskets, a significant collection of art glass exemplary of work done between 1900 and the present including significant Art Nouveau pieces and masterpieces of wildlife art from the time of Colonial Williamsburg to the present. The museum's own "Birds in Art" collection has been its most popular show each year and has toured museums around the world including the British Museum and the Smithsonian. Temporary exhibitions provide a diverse array of material culture from around the world.

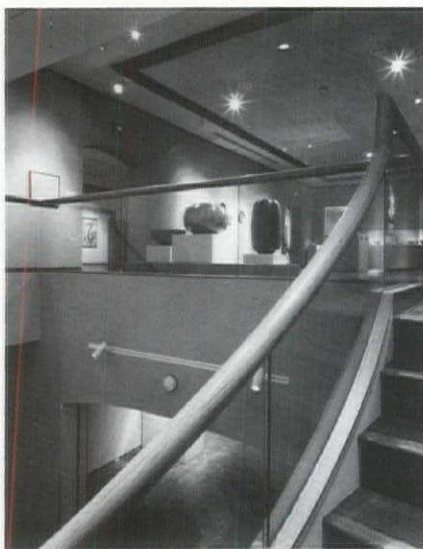
In 1986, the museum had seriously outgrown its capacity for display and storage of existing and future collections. In addition, the Woodson's ability to accept some touring shows was seriously limited by its facility's problems, including space, antiquated loading dock and lack of climate control mechanical systems to preserve the art. After a national search for an architectural firm, the museum selected Heike/Design Associates, Inc. to design an expansion and renovation to increase the space and to improve internal circulation while sensitively blending new and existing

architecture. The Wergin Company was General Contractor.

The Building Program called for major new gallery space for both permanent and traveling exhibitions, archive and vault storage, shipping and receiving with loading dock, and renovation of various spaces.

The exterior facade of the new expansion is constructed of matching brick and arched stone lintels, utilizing forms, colors, brick patterns, and shapes found on the original house.





The west building addition is two levels and houses a new 1,800 square foot gallery on each level. The new first floor gallery combines wood plank borders and decorative wood pattern tile for a subtle transition between new and existing galleries, since large exhibits use both. Low voltage light fixtures which accent art and sculpture, yet visually disappear on the ceiling, are used throughout the new gallery spaces. An elegant, contemporary semi-circular staircase with sweeping curved handrails connects the two new galleries and is used for display of large sculpture as well as flat art.



The north addition is a 1-1/2 level, 2,300 square foot area which houses permanent collections not for display, crate storage, shipping and receiving, and loading dock facilities suitable for the largest semi-trailers.

Remodeling in the existing building included conversion of storage and classroom space into an audio-visual auditorium where hourly video presentations educate and orient visitors to the changing exhibits and where the public is often invited for evening lectures, films, concerts, or demonstrations.



Photography: Ed Purcell

Grace Episcopal Church— An Architectural Profile



Grace Episcopal Church from West Washington Avenue. Photo by F.W. Curtiss c. 1890–1900. State Historical Society of Wisconsin (WH;(X3)8896)

For one hundred and thirty years Grace Episcopal Church has stood in the shadow of the Wisconsin State Capitol. It is the oldest building now standing around Capitol Square. Throughout the years its mission has remained the same, though its role has changed drastically as it struggled to serve citizens in the raw horse-and-buggy days of early Madison, and now struggles to serve the people in this high tech age of frantic activity.

Perhaps it is the strength and high quality of its original architecture which has not only endured, but has inspired its appreciative congregation to become wise "curators." They have had to make some sturdy decisions through the

years as the responsibility for maintaining this museum-quality architecture rests on their shoulders. The church was designated a Madison City Landmark in 1976.

A bit of history must precede the graphic story of a recent \$980,000 renovation which has made the building adaptable to the needs of the 1980s but is mostly hidden interior work, which might go unnoticed to the casual observer.

In 1839, an Episcopal church organizer complained that he had no males among his 16 communicants in Madison. Less than a decade later it was the church women who earned the \$150, "by making and selling

small items" to purchase the property on which the church now stands.

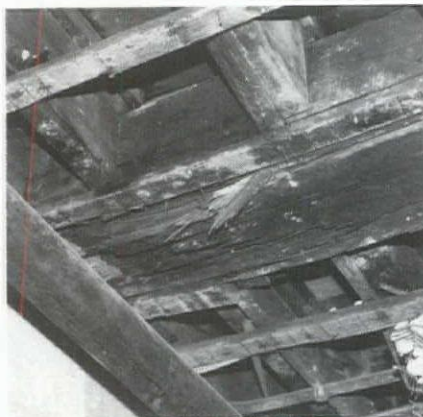
James O. Douglas was the architect of the original church structure, completed in 1858. Many changes have taken place, but the original nave has been kept virtually intact.

Grace Church boasted Madison's first pipe organ in 1867. It was dedicated on Easter Sunday. The spire was added to the tower in 1870, and four years later, as finances improved, nine bells were hung in the tower. Nearly a century later, in 1975, three more bells were added, completing the only church carillon in Madison.

The nave contains twelve large stained glass windows of unusual beauty. The first memorial window was installed in 1887, the last in 1957. The Baptistry Window on the left aisle was installed in 1899 by the Tiffany Art Glass studio. There are several German windows which may be as valuable as the Tiffany.

In 1976, the year of our country's bicentennial, the church was listed on the National Register of Historic Places. The following year, a planned system of major repair work was begun. Stonework was replaced, insulation added, new roof installed, and special repair was done on windows.

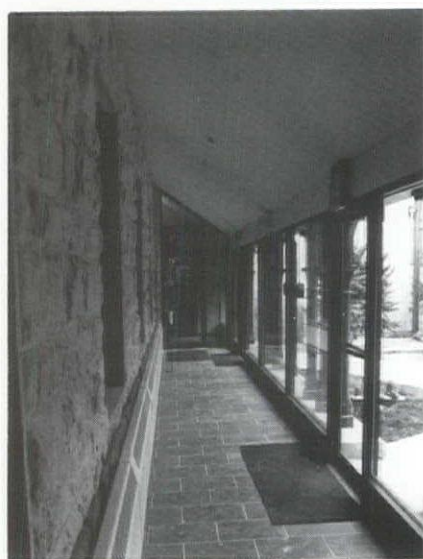
The members of Grace Church are determined to provide spiritual leadership in downtown Madison in spite of traffic, parking problems, and trying to maintain some worshipful quiet amid the hubbub of the city's many weekend festivals. In order to cope with a longer lived congregation and the added activities of more than 800 parishners, another renovation was necessary merely to make the various levels of the building more accessible and to control traffic



Looking up at rotted and split beam under chancel, which acted as a catalyst in the recent renovation of Grace Church.



Cloister at beginning of construction



Completion of enclosed cloister (looking east)

patterns for convenience and security.

The mystery of the sinking floor at the base of the chancel, an alarming drop of about two inches, lent immediacy to renovation plans. Tearing into the understructure revealed that the heavy original beam had rotted away and split.

Graven and Associates was the architectural firm chosen to plan and supervise this extensive project. General Contractor was Kraemer Brothers, Inc. Both architect and contractor considered it an honor and a serious responsibility to help determine what happened to this building at this stage in its life. The project was negotiated and came in on budget.

With specific instructions "not to touch the nave," the hours of planning began. Traffic patterns on all three levels of the building were an absolute maze, with many half flights and quarter flights of stairs. The guild hall was virtually a grand hallway. Bathrooms were needed as well as a complete new heating system. Priorities were systematically established.

The charming cloister on the guild hall was useless during much of the year. It has now been enclosed with tinted glass in such a subtle way that the change is almost unnoticeable. Without disturbing grade, a new entrance to the cloister is reached by way of a curved, stepped terrace, adding a delightful detail to the open courtyard visible from Washington Avenue.

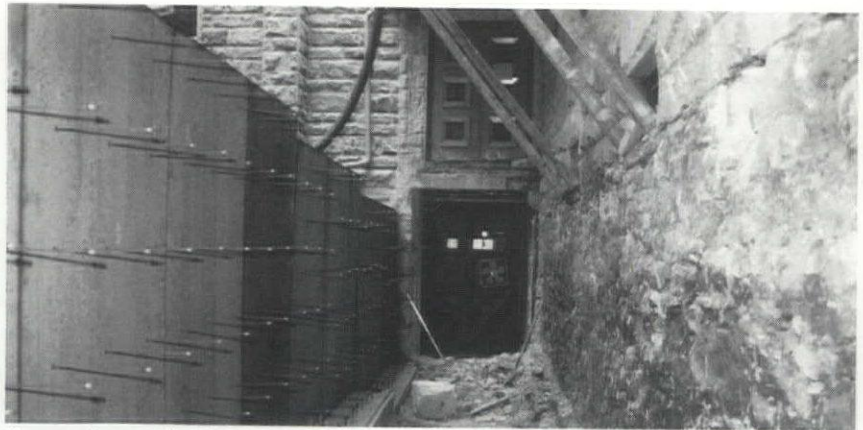
Not readily visible is the splendid workmanship of the new cloister columns. Several of the original badly deteriorated columns were taken to the woodworking shop of Brunsell Lumber and Millwork. Many hours of hand craftsmanship

went into the duplication of this important structural detail. Because the new chamfered and tapered columns were to be a bit shorter, all detailing was proportioned accordingly. Special jigs were designed to accommodate this project. They are crafted from clear, all-heart vertical grain redwood and are laminated with resorcinol glue.

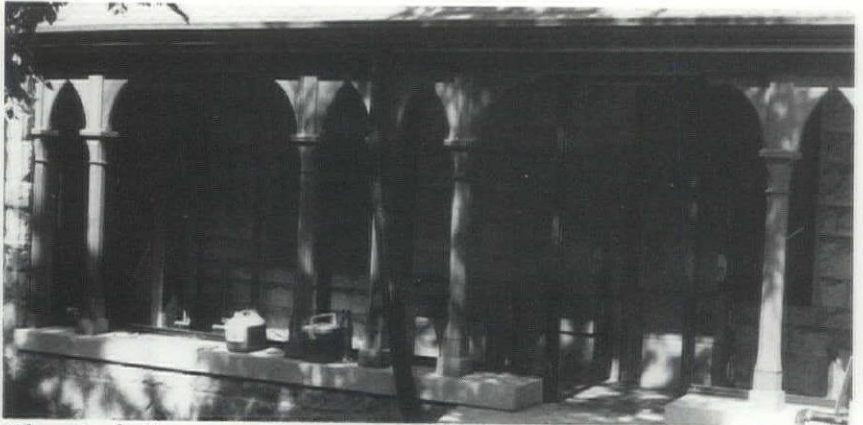
New excavation was done under the cloister, giving important needed space at basement level. On the exterior, a spacious back stair well accommodates all three floor levels and brings the building up to code. A stained glass window from a tiny chapel in this area was removed and placed at the east end of the closed cloister. It is backlighted and depicts Christ and the little children, an appropriate focal point for this new passageway.

The addition of an elevator makes all levels except the chancel accessible; in another area a new ramp provides convenient access to two levels. Major improvements were made in basement Sunday School rooms. And, last but not least, a new pipe organ was installed just before Christmas of 1987. The architect checked the floor system and made other necessary structural surveys before installation of the custom-made instrument. Its pipes were specially designed to fit the chancel, leaving the old organ pipe chambers to become much needed storage rooms.

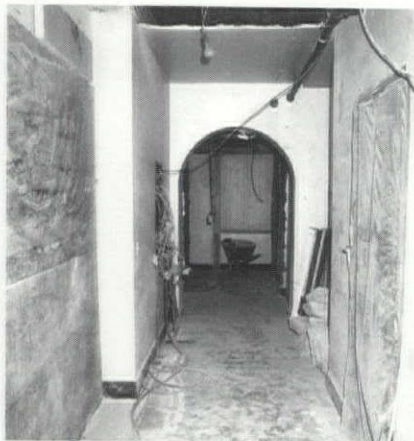
Photography: Kenn JeSchonek



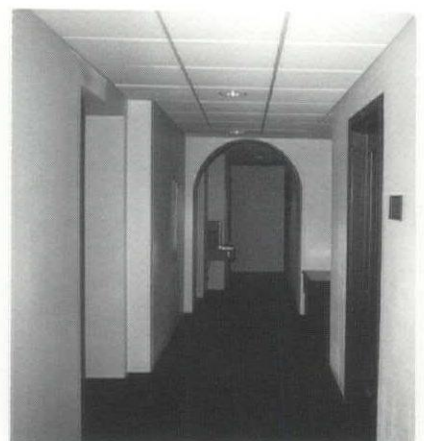
Excavating under cloister at basement level to create much needed space (looking west)



Close-up of columns



Before



After completion of new passageway at basement level

Project
Location
Architect
General Contractor

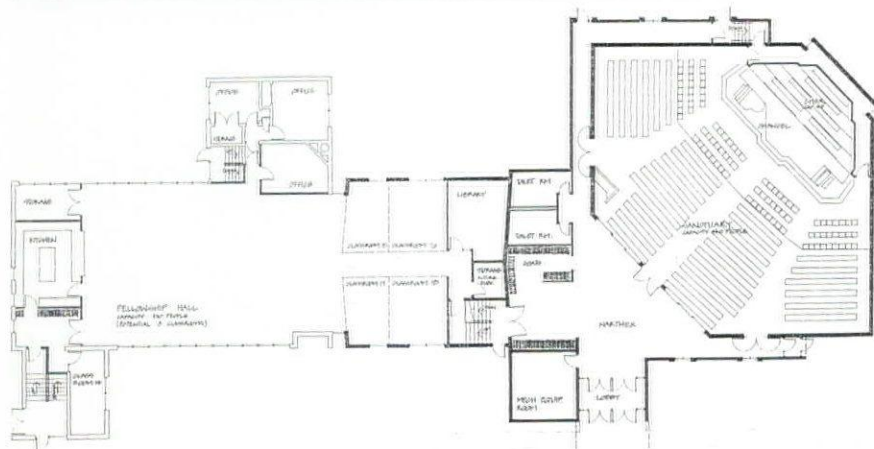
Grace Reformed Church
Fond du Lac, Wisconsin
Design II Ltd. Architects
Cardinal Construction Inc.

The congregation's major goal was a need for Sunday School classrooms for Christian Education. The final solution was renovating the entire existing fellowship hall into permanent classrooms and the sanctuary into a fellowship/activity center. A new 10,000 sq. ft. addition was built on grade to provide a new 450 seated capacity for worship, an ample space foyer for centralized traffic flow to all activities of the building, and restroom facilities. The sloped floor and semi-circular seating in the worship area gives every member of

the congregation visual contact with the activities on the platform which can be enlarged by 3' x 3' carpeted platform modules.

Particular attention was given to the exterior design to indicate distinction between the sanctuary and fellowship hall. The vertical windows were used as a design element to accent the tower and provide indirect lighting into the sanctuary.

Photography: Ted Kremer



Project

St. Francis Public Library

Location

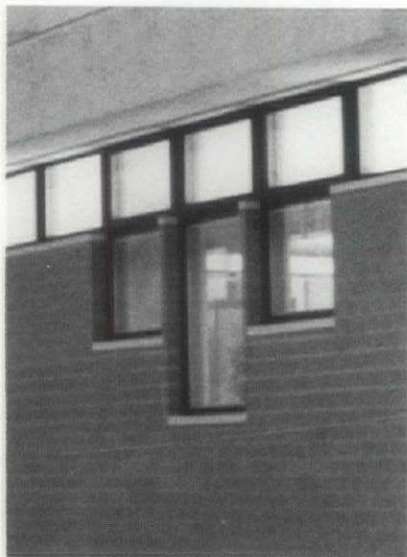
St. Francis, Wisconsin

Architect

Potter Design Group, Inc.

General Contractor

Bell Reichl, Inc.



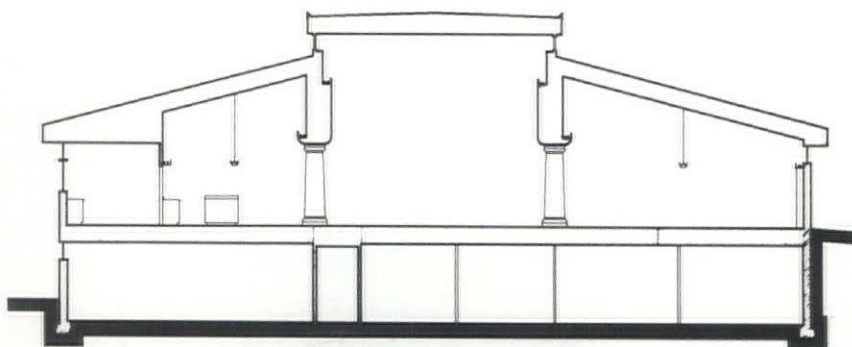
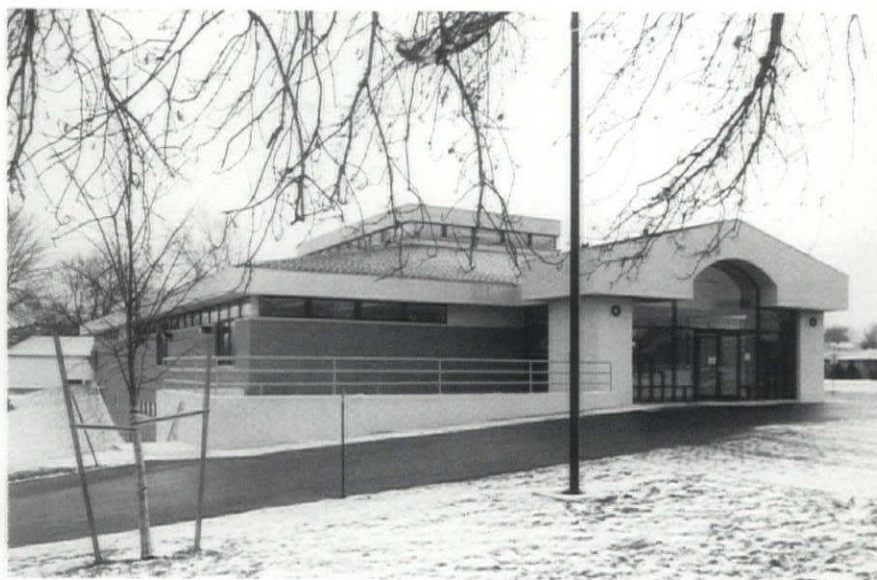
Prior to this project, the City of St. Francis had never had a library of their own, borrowing heavily from the neighboring communities and the Milwaukee Federated Library System. The city had a modest piece of park land directly across from the City Hall and a lot of enthusiasm.

In order to provide the appropriate square footage and a single floor space, both prerequisites for a library of this type, every inch of the property had to be used. The triangular piece of land, with setbacks and easements, became the footprint of the building. The building had to be an irregular

polygon with only one ninety degree corner. This created some obvious detailing difficulties.

The design features a single main library area with good control and service capability with various library support functions ancillary to the main space. Unique features are the natural and indirect lighting combination and the large classical columns that link the design to the past and the tradition of the Carnegie type library buildings built around the United States.

Photography: Scott Gublicki



What Makes a Building “Religious?”

By E. A. Sövik, FAIA

I once visited Ise, the oldest of Japanese shrines, where the Emperor journeys annually to hallow the new year. You cross first a rushing river on a fine wooden bridge and enter a small park of groomed fruit and flowering trees. Then you move on a soft pathway into dense forest of ancient cryptomerias, the Japanese cedar that grows straight and very tall. The walk brings you to the precincts of the elemental but elegant wooden buildings that are reconstructed every 20 years on megalithic platforms. You can't enter, but proceed farther in a loop, to emerge again at the entrance park. When I came out of the great forest, I took a deep breath and suddenly realized that for a long time I hadn't done so; I had been so laden with the experiences that even my breathing was affected. I suppose that all of us have had, and do have, experiences where our surroundings urge themselves upon us in similar ways, where the sense of profundity, mystery, and elemental reality are such that we have intimations of Ultimate Being. And we think of these often, as religious moments. They come in many, many ways—sometimes in nature, on the ocean or in the mountains, sometimes in art, in music, or in poetry. Sometimes they are triggered by little things too—the loveliness of a flower, or a baby's hand, or the moment when we reflect on the marvel of our own hearts' beatings. Sometimes it is a painting that moves us. And sometimes architecture.

Consider only the architecture of religion. The first concern here, I should think, is to build a place that breathes to life those intuitions which affirm that there is above all a Divinity “in whom we live, and move, and have our being.” But what kind of architecture does this? What is the formula, if there is one, that can make architecture a metaphor of faith?

A German theologian named Rudolf Otto, who wrote during the early years of this century, made a study called “The Idea of the Holy” in which he tried to identify the basic elements of religion. His book continues to be admired. He suggested that all religions have in common three concerns. One is the search for, or openness to reality, to truth. You might identify this as the philosopher's goal, and it is of course; but it is equally that of the man of faith. The philosopher tries to discover truth by rational processes; the religionist usually admits to the possibility of non-rational or suprarational perceptions as well. But both seek truth.

*E. A. Sövik, FAIA, is a principal in the firm SMSQ, Inc., Northfield, Minnesota.
(Reprinted by permission from Architecture Minnesota)*

And if an architect intends in the spaces and places he builds to reflect the search for reality, and by reflecting it to encourage it, it seems almost axiomatic that the architecture should be utterly candid, without illusions, artificialities or dissimulations. Examples of this sort of work—of living without masks and beyond conventions—are not uncommon. Cistercian monasteries, puritan buildings like the “Old Ship” Meeting House, and almost any of Mies van der Rohe’s buildings qualify. The Japanese tea house is another example, consciously calculated to bring people into a serious, open and forthright kind of interaction.

A second basic factor in the life of religious people is the ethical. All religions speak to the issues of behavior, the distinctions between good and evil, right actions and wrong actions. People, even the most religious people, don’t agree on what is right and wrong; but the commitment to what is right is earnest, and institutional religion always aims to be on the side of the good.

The architecture of religion reflects a variety of definitions of the good. For people of the Judeo-Christian tradition, the good is generally defined as that kind of behavior which honors every human, which values life and seeks the welfare of all—the ethic of love. This is something different from an ethic of order, for instance, which implies power, and whose architectural symbol may be monumental and static. It is also something different perhaps from the ethic of justice, or an ethic that places liberty at the pinnacle of values. These are political ethics, but I think not religious ones. They also have their architectural expressions.

The architecture that issues from the ethic of love, if I may speculate briefly, would be gracious, hospitable, generous, humane. One might again call up as an example the Japanese tea house; but more familiar images might come from the domestic scene, because almost all our homes aim to be expressions of hospitality. All architecture cannot be and should not be domestic, in all respects, of course. But it is clear that even large buildings can be, like a good host, companionable rather than oratorical, gracious rather than manipulative, courteous rather than peremptory.

Buildings that are the expressions of love don't overwhelm even when they are big; they don't aim to dominate, but to serve; they are habitations not monuments; they are not likely to be understood as large scale *objets d'art* to be looked at but not touched. The word "haptic", which implies that a building invites a sort of continuous sensual interaction or friendly dialog, describes an appropriate quality.

The third quality, and surely the most important, of "religious architecture" is what Otto calls the "numinous". It is the quality that brings us to a sense of wonder, to the consciousness that our existence is finally suspended in a magnificent Mystery, a Mystery that is paradoxically fascinating and awesome, close at hand, yet beyond comprehension.

Architects have often ventured to suggest the presence of this Mystery by architectural artifices, by tricks of lighting, or by exotic and suprising forms and spaces, by darkness, or by extraordinary opulence. This is to misunderstand. For like the mystery of a detective story, that which is at first mysterious because it is strange, becomes familiar. The trick can be resolved, the darkness penetrated. But the real Mystery is permanent; its magnificence and wonder do not pall nor does its glow grow dim. So artifices are a poor metaphor.

It is possible, as I have suggested, for architecture to be the architecture of truth, to be a symbol, an evocation, an echo of the commitment of religion to reality. It becomes such a thing, an appropriate place for religious people, by being itself a truthful and ingenuous work. It is also possible for a building to be an affective symbol of goodness, by supplying a humane, gracious and hospitable environment.

But how does architecture come to be an image of the Ultimate Mystery? I think both history and experience teach us that there is only one way. That is by being beautiful. For beauty is also a mystery. The beautiful thing, like the Ultimate Mystery, presents itself not discursively through reason, but directly. Like the Ultimate Mystery, it is ineffable, unfactorable. We cannot synthesize or analyze beauty; it is of infinite variety, innumerable forms. But when we perceive it we are moved to a sense of wonder. And this wonder, when we reflect on it—this lesser wonder, whether it be the beauty of nature or of art—invites us, when we are open, into the presence of the Greater Wonder, whom we call God. So beauty, not a particular beauty, but simply beauty, is the image we seek.

Two conclusions follow. The first is that if architecture intends to provide an appropriate place for the religious celebration or for the religious community, there is a basic and fundamental requirement; it must be a beautiful place. Ugliness is sacrilege; it is a rejection of the numinous. The dull, the banal, the run of the mill, the commonplace, the prosaic, the merely useful and efficient, even the clever or ingenious—these are unacceptable. Beauty, that elusive thing, that butterfly, that product of imagination and sensibility, of patience and labor and trouble—beauty is the touchstone. And no architecture that is less than a work of art is close to being the appropriate architecture of religion.

The second conclusion presents architects and their clients with a broader challenge. People in our society who admit to being religious agree that their faith is a continuous thing. It engages not only their cultic experience, the times when they are in church or synagogue, but all of their lives. And if all of life is thus a religious life, then all of architecture, all of our environment ought properly to be numinous. All of our architecture should be real and hospitable and beautiful, so that wherever we are, at work or at home or at play, we may be surrounded by those qualities that recall us from time to time to live authentically, to live humanely, and to live in the consciousness of God.

There is, if one takes this position seriously, no difference of basic values in the way an architect approaches the design of a church building and the design of a factory or of any so-called secular work of architecture. The differences are differences of function, of technology, of artifacts, and in the symbolic devices that accrue to, but do not belong to architecture (like the cross on a church and the flag on City Hall).

If you wish to take what I have said seriously, you may reflect that much church architecture is not appropriately religious at all, and that many so-called secular buildings are. And if you look around, you will discover that, indeed, this is true. And you may speculate that all the greatest architecture in the human heritage can be called religious, although it is not necessarily cultic. I think this is a fair assumption. What this says is not so much about the architecture as about the people who accomplished it and the people who cherish it. What it says is that we humans, at our best, grope with uncertain hands for the treasures of truth and goodness, and listen for those distant trumpets that call from "the hid battlements of eternity."

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Project

Bradley Fine Arts Building

Location

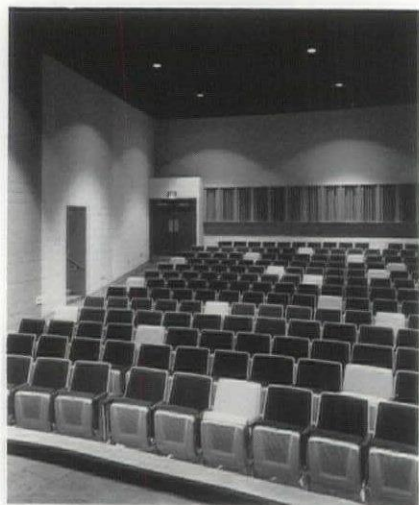
Sheboygan, Wisconsin

Architect

Donohue & Associates, Inc.

General Contractor

Hoffman Brothers, Inc.



Located west of Sheboygan, Lakeland College has an enrollment of 1,135 on its Sheboygan campus. The new theater-gallery will provide an elegant yet practical setting for college events.

The post modern exterior reflects elements of colonial architecture, using traditional red brick with a simpler, contemporary expression, thus complimenting existing structures on the 126-year-old campus. White brick in soldier courses at top edge of each wall replicates white wood cornices of the colonial period.

A cupola, also reminiscent of colonial architecture, accents the entrance roofline. It houses a clock and carillon. The copper-clad roof of the lobby and the cupola will age to a warm antique green. Brick pilasters at each corner and varying roof heights add visual interest and call attention to the function of the building's masses.

Photography: Jody Schetter and Eric Oxendorf





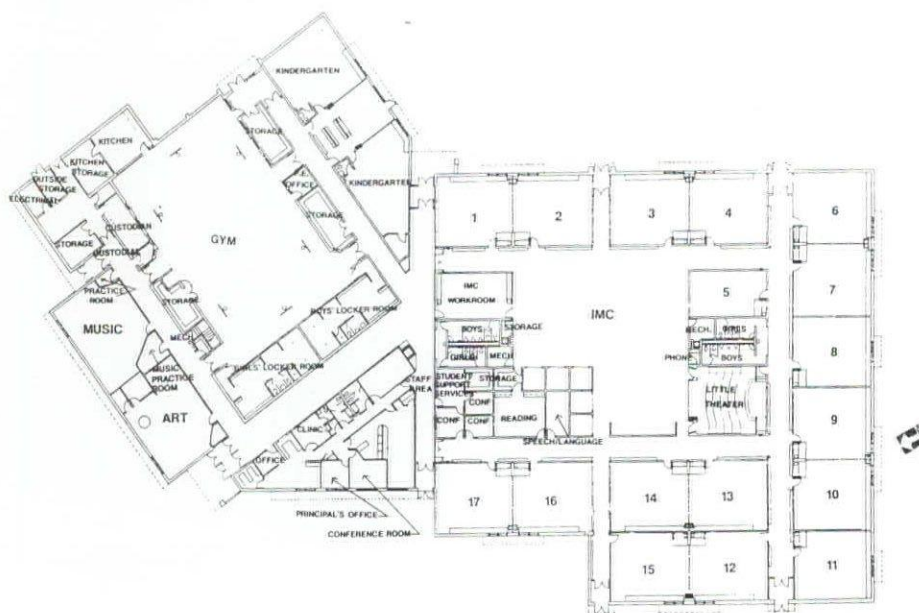
The Educational Specifications of the Middleton-Cross Plains school at Elm Lawn indicated the building must be flexible and it must be able to respond to changing educational needs. However, in this instance, use of the word flexibility meant response to both a changing teaching philosophy and academic faculty.

The central IMC provided short and easy access to all the conventional classrooms today. With the simple use of furnishings, hallways and walkways will be defined and provide an anchor for a future, open plan educational facility.

The site provided a further challenge regarding flexibility of the architectural solution. Located in a subdivision with only one entrance, concern was expressed initially that as the subdivision grew a new roadway system would be developed making a southerly entrance to the project more realistic. It was necessary for an alternative design approach to provide for a different future main entrance. This was accomplished by orientating the site and the playground to enable a new entrance to be developed in the center of the building instead. Design determined that this change of entry would require only minor changes in the office area. The new

general office would still be located to visually control the front entrance to the school. Staff parking would remain where it is, but visitor parking would be developed in the new location. Playfield areas would be relocated to the south of the building, still accessible to both the Phy Ed and the "academic house."

Photography: Rowe Sylvester





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Vision 2000

Vision 2000 is a multi-year program of The American Institute of Architects designed to assess—and ultimately shape—the future of architecture and, therefore, architectural practice. In the coming decades, a vast complex array of forces within society will alter how we live. Change is occurring at a rapid pace and takes many forms—technological, social, demographic, economic, political.

Because architecture both expresses and molds our lives and values, the forces of change will certainly alter the nature of the environments we create. If the profession of architecture, the design and construction industry, and society as a whole are going to be adequately prepared to meet the challenges of the future, they have to begin today to carefully examine the forces that are now transforming and will continue to transform the American future. The ultimate goal of Vision 2000 is to ensure that both architects and the public they serve are prepared to create an environment that will serve the needs of society in the 21st century.

Although change itself is inevitable, the actual nature of that change is uncertain. It is possible to imagine a number of potential futures depending on which changes occur, which trends are fulfilled, or which choices are made. Fully recognizing the effects of the unexpected, the imponderable and the uncontrollable, the Vision 2000 program is founded on the concept that it is feasible, through our actions and choices, to "select" the future we prefer.

But first we need to evaluate the forces that are changing the world and how those forces are changing architecture; we need to understand what choices we have. Before a "preferred" future can be envisioned, and certainly before steps are taken to make that future a reality, a logical incremental process of exploration, learning and information-gathering must take place. That process will take place over the next few years and will comprise the following steps:

- An identification of the major social, technological, economic, environmental, political and professional trends that are affecting society as a whole.
- An analysis of the implications of those broad trends specifically for architecture and the built environment.
- The creation of models or scenarios for a variety of potential futures—some desirable, some not—that could occur as the result of choices made now and in the near future.
- The selection from the range of possible scenarios of the "preferred" future for architecture and the environment, and the development of strategies for achieving it.
- Making the general society-wide concepts meaningful through in-depth examinations of the future of specific or specialized aspects of architecture and the environment.

The Vision 2000 program will assemble information in a variety of ways, including conferences, workshops, focus groups, surveys, consultant services and independent research. Its success also depends on the substantial resources and expertise of AIA members, staff and committees, as well as the architectural education community.

Vision 2000 will tap a broad range of groups affecting or affected by architecture, including those within the design and building industry, client groups, public officials, the public and even children. The information gathered from this wide variety of sources is expected to be made available through a series of reports, monographs, illustrations and other printed materials.

The American Institute of Architects' Vision 2000 program is dedicated to disseminating information to the broadest possible audience. The information and ideas gathered by Vision 2000 will be of special interest to architects, of course, but also to others concerned with the design and construction of the environment in which we all live.

Because Vision 2000 is a multi-year program and will develop its data incrementally, material will be produced and distributed on a periodic basis. All Vision 2000 reports will be available for public distribution for a small fee to cover postage and handling costs.

To receive Vision 2000 materials, please contact:

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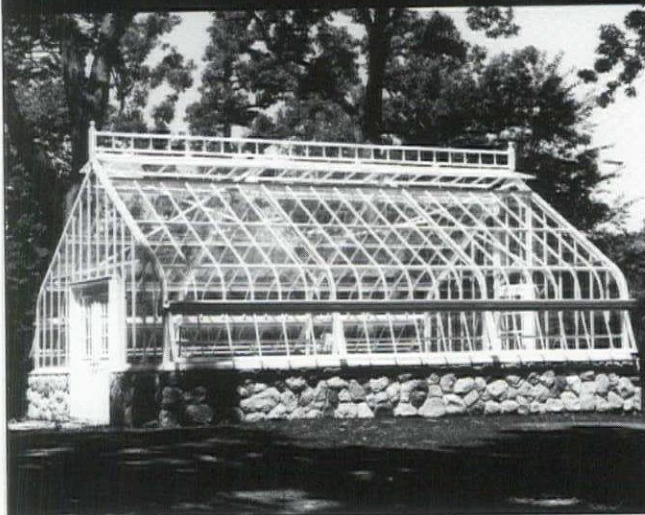
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WAF Report

New officers were elected and a 1988-89 budget was approved at the recent meeting of the Board of Directors of the Wisconsin Architects Foundation (WAF). WAF officers for 1988-89 are: Tom Nisbet, AIA, President; Carl Patton, Vice President; and David Gaarder, AIA, Secretary/Treasurer.

Increasing contributions and investment income have enabled the WAF to increase its annual support of architectural education and public outreach programs. The adopted budget for the current fiscal year contains over \$11,000 in scholarships and donations.

Established in 1954, the WAF has provided in excess of \$130,000 to over 160 students. Thanks to the contributions from architects and others in the construction industry, the WAF's endowment has grown to over \$112,000.

This May, the WAF formally kicked off a new effort to broaden its base of financial support. The goal of this new fundraising campaign, called "Campaign 300," is to build an endowment sufficient to provide \$25,000 in annual scholarships to architectural students.

To date, a number of individuals have contributed generously to "Campaign 300" as have the following corporations and foundations: Johnson Controls Foundation, Klipstein Insurance Services, Spancrete Industries, Inc., Champion Brick, Bend Industries, Inc., Hallmark Building and Kraemer Brothers. On behalf of the Wisconsin Architects Foundation, thank you for your support for the efforts of the WAF to build a better Wisconsin through architectural education.

People & Places

John Bruni, AIA, of Monroe has been appointed to represent the architectural profession on the state's Council on Main Street Programs. The Council is charged with helping the Department of Development establish a plan to operate the Wisconsin Main Street Program, review the effectiveness of and recommend procedures to improve the program, and recommend to the Secretary the 15 municipalities selected to participate in the three-year pilot program.

Victor D. Halloran, AIA, reports he has hung out his architect/consultant shingle at 1283 Hickory Hill Drive, Green Bay, Wisconsin 54304. His phone number is 414-494-5977. Vic was formally with Foth & Van Dyke in Green Bay.

Noble Rose, AIA, and Arlan Kay, AIA, have merged their offices, Rose Associates/Architects and Arlan Kay and Associates, to form a service company called ARCHITECTURE NETWORK INC. The new group, with a combined staff of six full-time and three part-time employees, is located at 110 King Street, Madison, Wisconsin 53703; phone: 608-251-7515.

Frank Richardson, AIA, is proud to announce that he has entered the world of private practice with his firm ArchDesign Ltd. For the past 14 years, he has been involved in all facets of design and construction management with several design/build firms in the Milwaukee area. Frank will be located for the time being at W67 N977 Cambridge Avenue in Cedarburg, Wisconsin and can be phoned at 414-375-4986.

David E. Lawson, FAIA, has been elected Secretary/Treasurer of the Executive Committee of the National Architectural Accrediting Board (NAAB). Congratulations.

Frank Dropsho, AIA, has an exhibition of his photographs at the West High Colucci Gallery, 30 Ash Street, Madison, Wisconsin. The exhibition will run through December 23, 1988. The gallery hours at West High School are 8:00 a.m. to 4:00 p.m., Monday through Friday.

James B. Zwack, AIA, has joined Marathon Engineers/Architects/Planners as a senior project architect. Patrick J. Flegle, AIA, has joined Marathon as a project architect. They can be reached at 1165 Appleton Road, P.O. Box 335, Menasha, Wisconsin 54952; phone: 414-725-3925.



James B. Zwack, AIA

Membership Action

Gorski, Tharen John, was approved for AIA Membership in the Northeast Wisconsin Chapter.

Wydeven, Bruce, was approved for AIA Membership in the Southeast Wisconsin Chapter.

Lang, James R., was approved for Student Membership in the Southwest Wisconsin Chapter.

Fleig, Jack, was approved for AIA Membership in the Northwest Wisconsin Chapter.

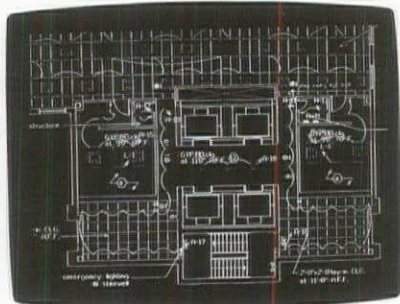
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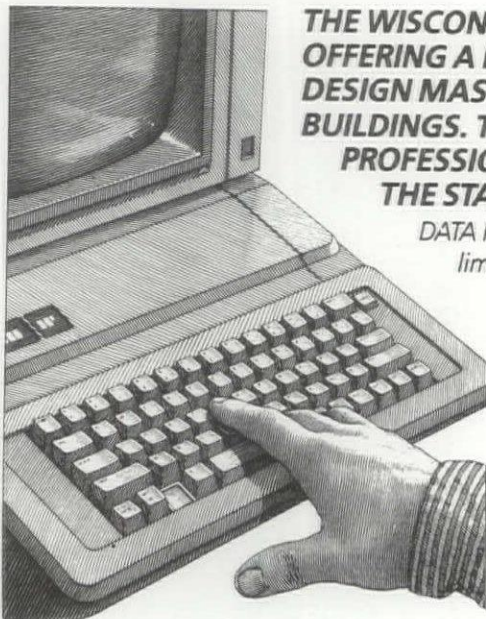
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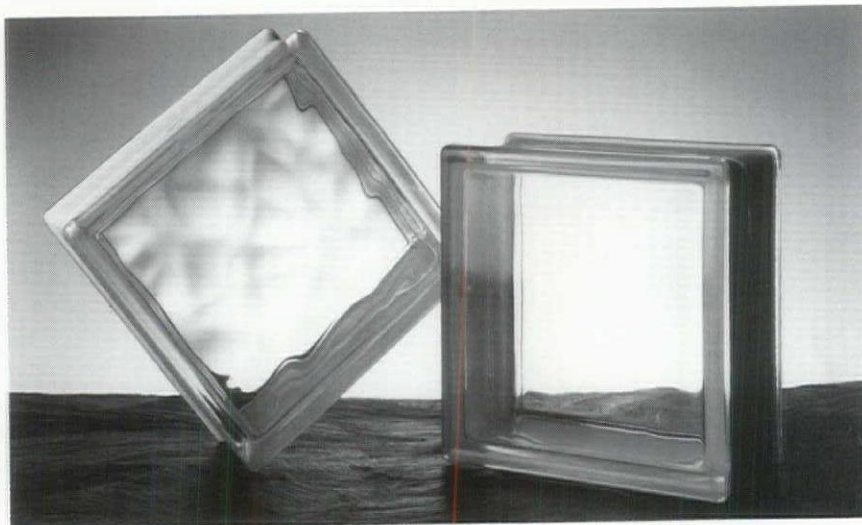
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Weck Introduces New Glass Blocks With 60 and 90 Minute Fire Ratings

Weck's new FIRESTOP line of glass blocks offer highest UL fire ratings. Giving architects and builders many new options, Weck FIRESTOP blocks have been classified by UL for 60-minute or 90-minute fire ratings in protected openings up to 100 square feet in area. Depending upon local requirements, glass

blocks may now be used in some areas which were previously not allowable for glass block. The ability to provide additional safety in some applications is also now available. The 60-minute blocks are available in 8 x 8 and 90-minute block in 6 x 6.

For more information, contact Glashauss, Inc., P.O. Box 517, Elk Grove Village, IL 60007 312-640-6910



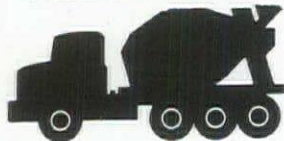
Harden Furniture Company Introduces Unique "Modular Bookcase/Vertical File System"

Integrating the finest solid cherrywood with traditional high-quality and a smart design, Harden Furniture Company has introduced a "Modular Bookcase/Vertical File System." The new "System" provides vertical, four-drawer filing or vertical, four-shelf bookcases in almost any configuration. 20-inch wide or 30-inch wide components can be ordered for a custom finished cabinet, including the unique corner file or bookcase units.

File drawers have central locking systems with an anti-tilt mechanism that allows only one drawer to open at a time. All units are offered in five standard finishes on solid cherrywood.

For more information on the "Modular Bookcase/Vertical File System" or Harden's other contract furnishings, please write to Harden Furniture Company, Contract Division, P.O. Box 2, McConnellsville, New York 13401. Or call (315) 675-3600 and ask for a contract representative.

WISCONSIN READY MIXED CONCRETE ASSOCIATION



Concrete Design Awards Announced

The 1988 Concrete Design Awards entries are now being accepted by the Wisconsin Ready Mixed Concrete Association. The outstanding concrete projects for 1988 will be determined based upon their finished appearance, engineering design skill, construction techniques, and the usage of ready mixed concrete.

Awards will be presented in the residential, commercial, industrial, institutional, agricultural, parking lot, tilt-up and municipal categories. Seven regional awards will also be presented.

Entries can be submitted by anyone involved in the project, however, the ready mixed concrete supplier must be a member of the Wisconsin Ready Mixed Concrete Association. The deadline for entries is December 15, 1988. The Concrete Design Awards will be presented to the winning architect, contractor, owner, and ready mix concrete supplier at the Annual Convention on March 17, 1989 in Stevens Point, Wisconsin. For a copy of the Concrete Design Award entry form, call the WRMCA office at 414-529-5077.

- 26 Altech
- 31 Arnold & O'Sheridan, Inc.
- 26 Builders World
- 28 CADS, Inc.
- 31 Dolan & Dustin, Inc.
- 26 Green Bay Convention Bureau
- 26 Klipstein Insurance Service
- Insert Kohler Co.
- 22 L.F.I. Landscape Forms, Inc.
- 31 LaForce Hdw & Mfg. Co.
- 2 Midwest Visual Equipment Co.
- Insert Milwaukee Plumbing & Htg. Supply
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- 22 FBBS Equipment Corp.
- 32 J.W. Peters & Sons, Inc.
- 31 Photocopy, Inc.
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- 31 STS Consultants, Ltd.
- 29 United Brick & Block
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- 4 Vande Hey Roofing Tile, Inc.
- 29 Ver Halen, Inc.
- Center I.T. Verdin
- 31 Wisconsin Brick & Block Corp.
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- 29 Wisconsin Concrete & Products Assn.
- 6 Wisconsin Electric Power Co.
- 22 Wisconsin Solar Design
- 31 Wisconsin Testing Laboratories

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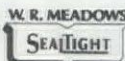
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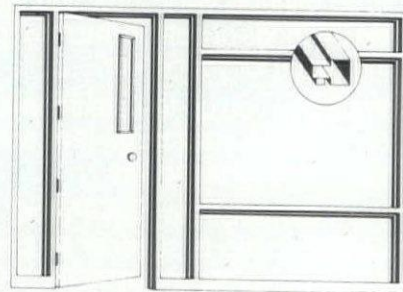
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